



New American Paintings

JURIED EXHIBITIONS-IN-PRINT

163

Los Angeles, CA

310.550.0050 (M+B)

www.karajoslyn.com / @karavaggio

b. 1983 San Diego, CA

Education

- 2016 MFA, University of California, San Diego, San Diego, CA
- 2011 Post-baccalaureate Painting Program, Columbia University School of the Arts, New York, NY
- 2008 BFA, California College of the Arts, San Francisco, CA

Solo Exhibitions

- 2022 *This Is Hardcore*, Perrotin, New York, NY
- 2021 *Mirror Window Door*, M+B, Los Angeles, CA
- 2019 *Tragic Kingdom*, M+B, Los Angeles, CA
- 2018 *Dandy in the Underworld*, BOZOMAG, Los Angeles, CA

Two-Person Exhibition

- 2022 Art Brussels, with Nick Doyle, w/ Stems Gallery, Brussels, Belgium

Group Exhibitions

- 2021 *Stockholm Sessions*, Carl Kostyal, Stockholm, Sweden
- BOZO FAMILY HOEDOWN*, M+B, Los Angeles, CA

Publications

- 2022 Kara Joslyn, "Art as an Act of Deception," interview by Eve McIntosh, *Metal Magazine*
- 2021 "Mirror Window Door: New paintings by Kara Joslyn @ M+B, Los Angeles," *Juxtapoz*, September 27
- 2019 Jessica Simmons, "Kara Joslyn at M+B," *Critic's Pick*, *Artforum*, December
- Lindsay Preston Zappas, "Art Insider: Playing with perception, off-kilter balance, and LA on fire," *KCRW*, December 10

Collections

- Marjorie Barrick Museum of Art, Las Vegas, NV
- Museum of Contemporary Art San Diego, San Diego, CA

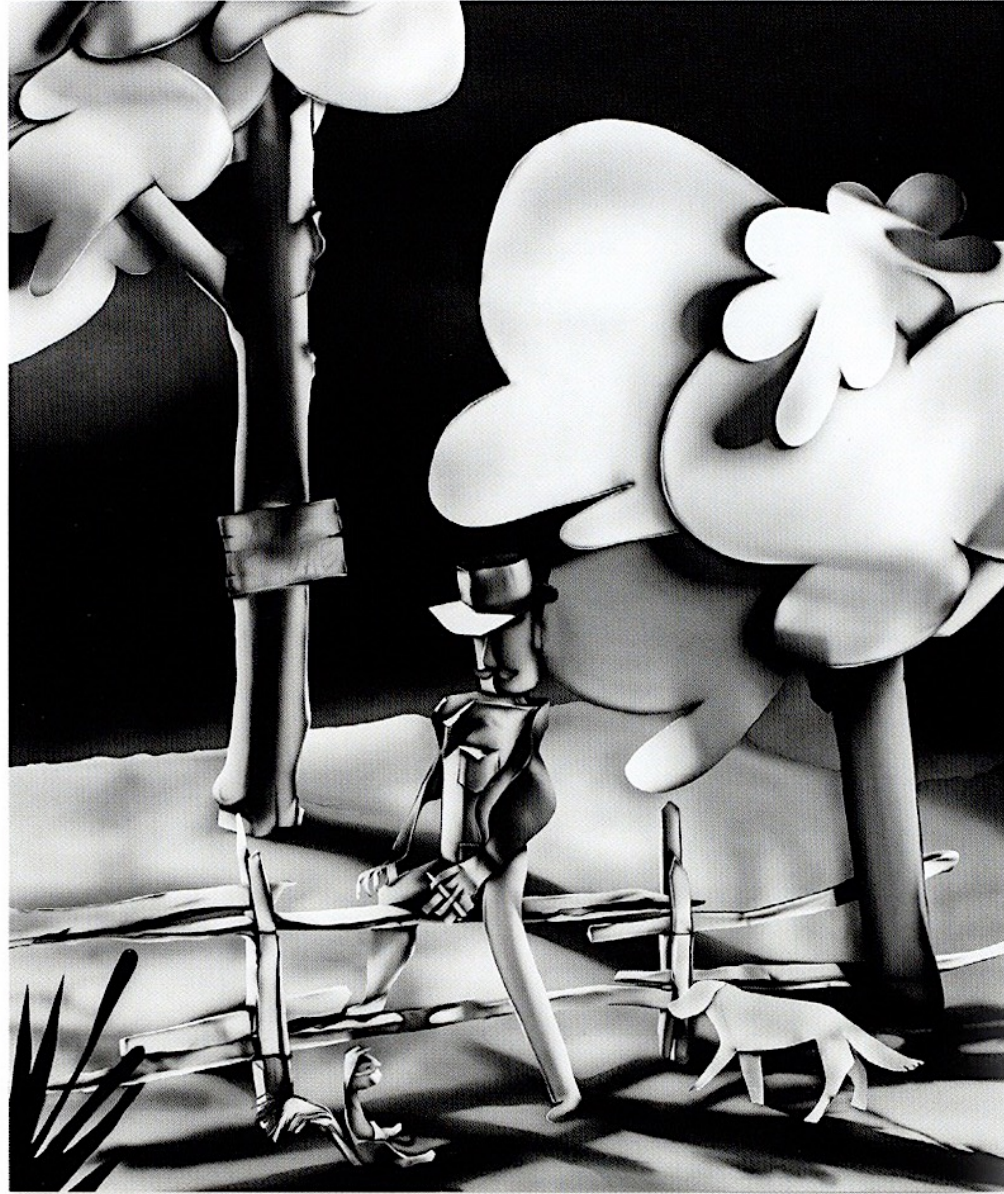
Represented by

- M+B, Los Angeles, CA
- Perrotin, New York, NY

Kara Joslyn explores themes of storytelling and illusion through her multidimensional paintings. The artist's moonlit spaces merge fantasy and reality, creating allegories of her own that are at once unsettling and inviting. Using 1950s instructional craft books and mythology as source material, she relocates domestic and decorative figures into timeless and uncanny scenes. As appropriator, forager, and translator, Joslyn engages the viewer's eye as trickster. Interested in illusion, she uses a mixture of powdered optical automotive paint pigments that appear holographic. Her airbrush technique—historically used in graphic design before the invention of computers—heightens the atmosphere by creating a digital-like image, combined with Caravaggio-inspired lighting. Altogether, the artist's tableaux allow us to travel back and forth in time, intertwining historical symbolism with futuristic dimensionality, as well as our own unconscious. As Joslyn says, "If photography is the false index—the truth that tells a lie, I like to think of painting as the trick—the lie that tells the truth."

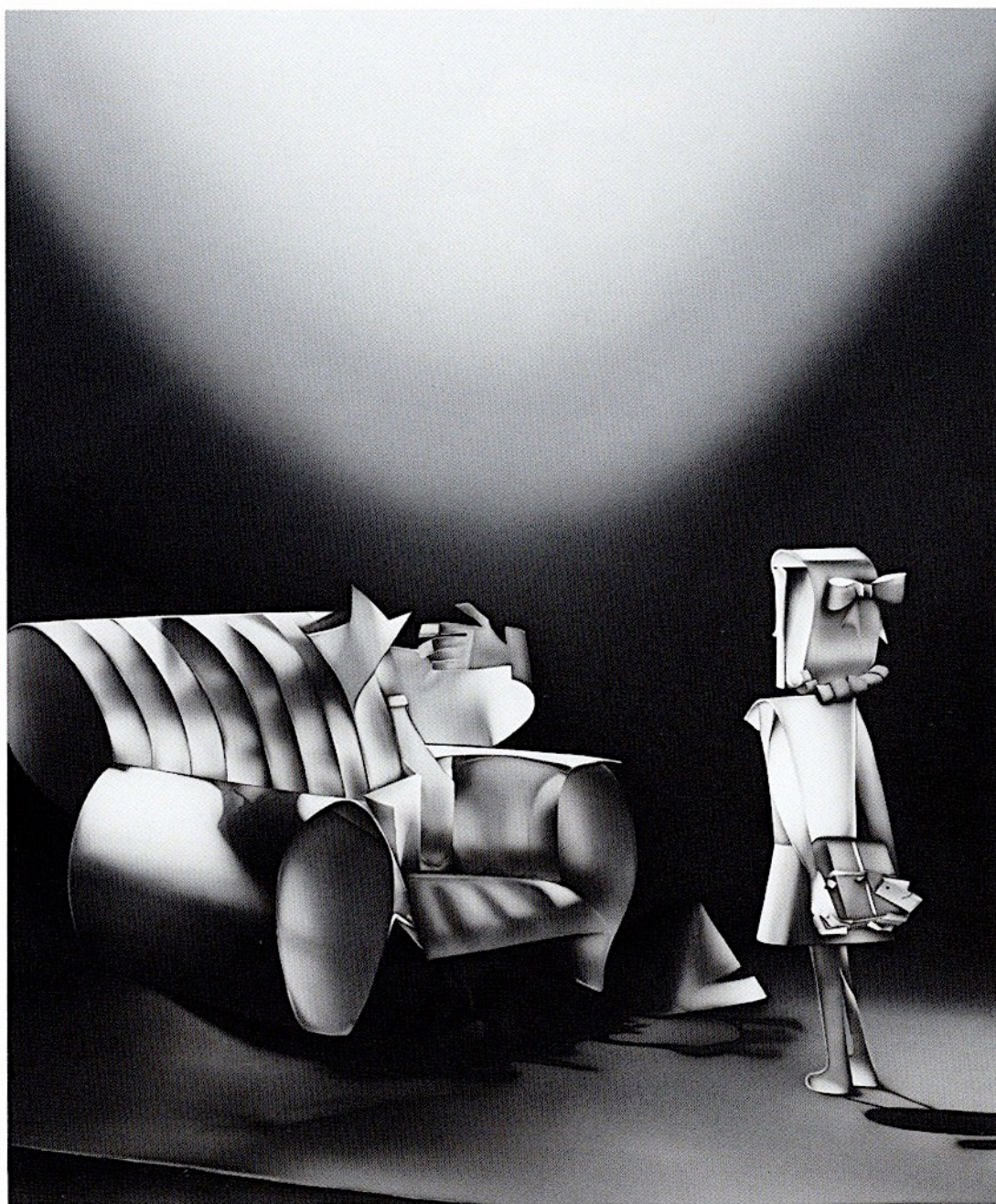
Joslyn





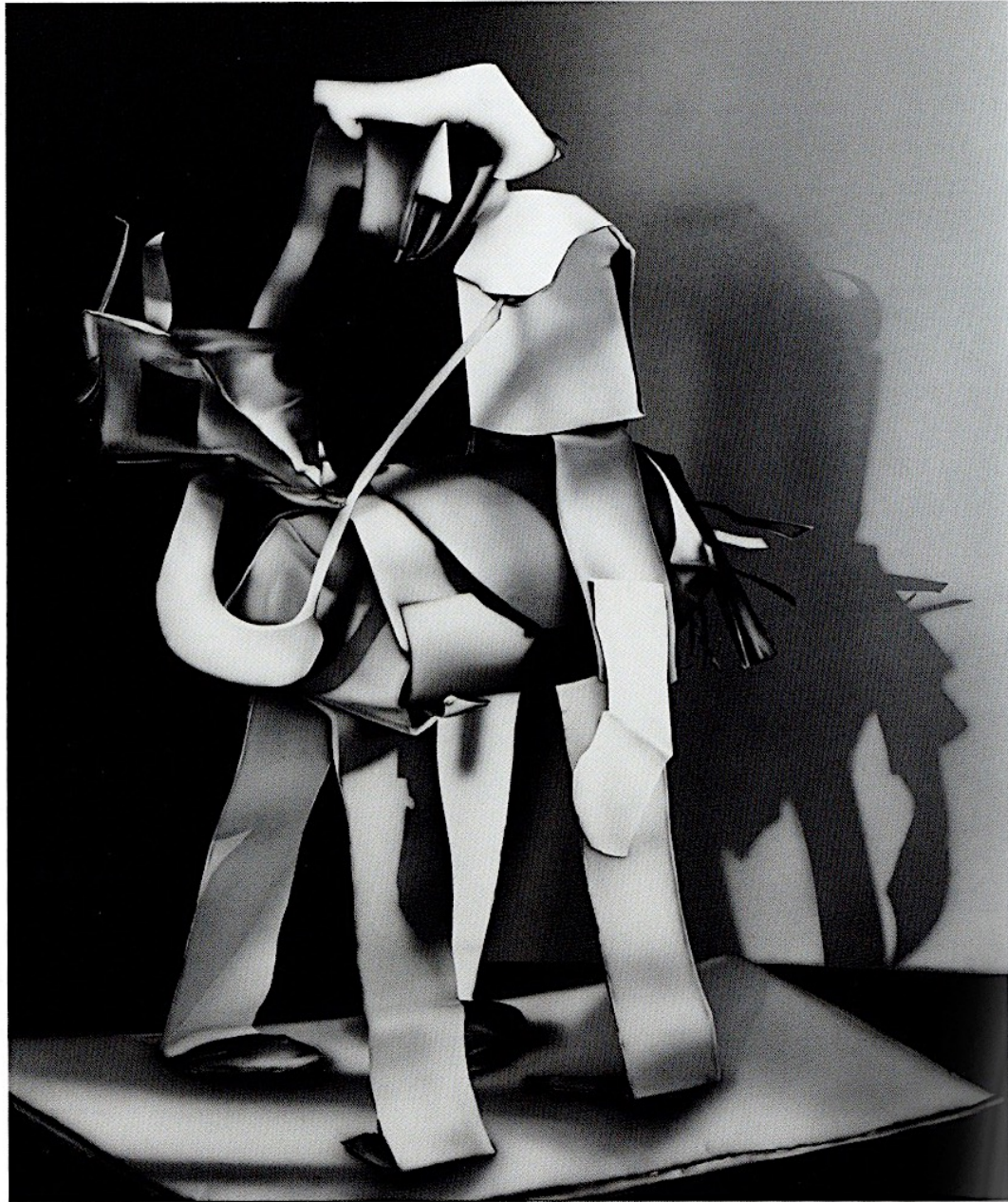
Kara Joslyn

Don't be a Stranger / No Future | acrylic and polymer automotive paint on canvas, 33 x 23 x 2 inches



Kara Joslyn

I had a slight diversion but I'm back I'm back I'm back I'm back (the present) | acrylic and polymer automotive paint on canvas panel, 72 x 60 inches



Kara Joslyn

The Truth Is Like a Stranger (L'Étranger) | acrylic and polymer automotive paint on canvas panel, 72 x 60 inches